CHAPTER II

LITERATUR REVIEW

2.1 Advertisement

Nowadays, advertisement has become an important thing in business. Almost all companies use advertisement to promote their product to various target audience. It is a part of marketing communication. Through advertisement, the companies try to accomplish specific communication goals to build a relationship with specific customer by communicating customer value (Kotler & Amstrong, 2011 : 436-437).

As expressed by Kotler (2000 : 658), "the purpose of advertising is a communication function that determines the level of success in making be affected and interested consumers to their product within specific time". Advertisement usually delivers its message based on the primary purposes of the company. There are three primary purposes of advertisement – informative, persuasive, and reminder (Kotler, 2011 : 437). Almost product advertisement usually contains these three messages to inform about the product, to persuade the consumer to buy the product, and keeping the customer's mind about the brand.

Advertisement is the most persuasive sales activities that are directed with the most potential buyers of good or service (Jefkin, 1997 : 5). As already mentioned before, one of the advertisement purposes is to persuade consumers to

buy the product. Therefore, the advertisement should be influencing and persuading.

To create persuasive advertisement, the companies have to have message strategy by having a creative concept to make the big idea of advertising message is living in a distinctive and memorable way (Kotler, 2011 : 442). Through the rapid development of technology today, advertisement is displayed in attractive language and equipped with a series of interesting images and symbols that make the advertisement interesting.

Advertisements use aggressive language to be able to force the audience to change behavior, lifestyle, and eventually become a loyal customers (Sunardi, 2004 : 158). It is necessary for the advertisers to create an attractive advertisement. In other words, the advertisement must build an impression to be remembered by the audience. Therefore, advertisement use aggressive language and other aspects to support the image building of the product offered.

2.1.1 Printed Advertisement

In advertising a product, the companies have to selective to choose the media, so that it could bring benefit to the company. One of the beneficial media advertising to promote the advertisement is printed media. Printed media is static media and prioritize the visual messages (Kasali, 2007 : 9). In printed advertisement, there are much more information and rich in imagery (Ciarlo, 2011 : 126). So, when the audience postpone the reading, they will not losing any information.

In book "*Cutting Edge Advertising*", Jim Aitchison (2002) describe the advantage of printed media advertisement can be seen much longer than in electronic media that last in 30 to 60 seconds. It means, television or radio advertisement is limited in 30 to 60 seconds. In contrast, printed advertisement has unlimited time so the advertisement can be seen anytime without the time limit.

Advertisement in printed media can be focused to target market on specific demographic and interest groups (Straubhaar, 2015 : 99). Therefore, beauty product advertisements are placed more in women's magazines, while automotive advertisements are placed in men's magazines.

2.2 Beauty Construction in Advertisement

Advertising and women are two things that are always related. It is proven by the presence of women in advertisement. According to Mbure (cited in Kilbourne, 1999), in advertisement the advertisers is not only sell products, but they also sell value and solutions. It is shown from her point with the illustration in cigarette commercial which also sells independence. The existence of ideal women's body is to attract men's attention and happiness.

It has been thirty years for media in constructing the stereotype image of woman. This stereotype is deeply embedded, and they unconsciously become the inferior of the man's power (Frith,et.al, 2005 cited in Kyung-Ja Lee, 2000). Most women are trying to be perfect and ideal as same as the women in advertisement to become men's center of attention. However, the image of women portrayed in

advertisement is artificially created an impossible standard of women physical perfection (Lim & Ting, 2011 cited in Kuntjara, 2001 ; Workman and Johnson, 1991).

According to Jean Kilbourne, in her writing "Beauty and the Beast of Advertising", women are indicated as mannequins or dolls that must be perfect. There should be no wrinkles, excess fat, no blackheads, slender, have beautiful legs, have white skin, young, and fresh. Even though actually, the concept of beauty in every region is different. They have their own standard of ideal beauty that is constructed in society based on the conventional agreement. It forces women to abide the standard of ideal beauty to get social status.

In 20th century, the criteria of beautiful woman is focused on women who has rounded eyes, thick eyebrows, and full lips. Researches shows 70% out of 2000 women in US wanted fuller lips, butts, and hips (inamerica.blog.cnn.com). In men's opinion, women's lips is an erotic body part (Olivia, 2010:25). So, the women in advertisement present the beautiful face with cosmetics to make them beautiful as desired. This is what makes the audience emulate the ideal women in advertisement. They are influenced to have standard of ideal beauty which is in vogue at the moment, such as having fuller lips

2.3 Revlon Lipstick

Revlon is a US drugstore cosmetics company under the license of Revlon Inc., USA whose vision is to provide glamour, excitemen, and innovation quality product at affordable prices that was founded in 1932 by Charles and Joseph

Revson together with a chemist Charles Lachman. So, they put the 'L' letter in their brand name to become Revlon as the combination of Revson and Lachman. At first they only have one product, nail enamel. In 1940, Revlon expand its product range with lipstick. Revlon has developed a long standing reputation as trend setter, even though nowadays Revlon offering wide range of cosmetics in face, lip, eye, nail and skin care (www.thetempogroup.net).

In 1952, Revlon launched a landmark advertisement called "Fire and Ice" campaign featuring its new line of lipstick and nail polish. The deep red color of the lipstick was described as "lush and passionate scarlet". Women on the campaign "Fire and Ice" is inspired by the Italian moves made after the World War II in which women were sensual, feminine, but strong. The advertisements, which were praised for their stunning visual and clever text, are considered to be the first cosmetics which were strongly associated with sexuality. The advertisement was designed to encourage woman to identity with the glamorous women and enticing life portrayed in the advertisement (Sherrow, 2001).

The Revlon company dramatically increased its name recognition and international sales during the 1960s. Revlon products come to symbolize the "American Look" as advertisements appeared in magazine and television advertisements through attractive American models. In 1980s and 1990s, more celebrities and woman of color, representing multicultural views of beauty, were featured in Revlon advertisements (Hunter, 2005). It lead to broader definition of beauty that appreciate the many ethnics in US.

In the end of 2014, the company held a campaign with "Love is On" as the new slogan after "Love at the first swipe". The campaign represents an opportunity to the Revlon brand to give more emotional positive messages to invite woman to step into these "world of love". According to the CEO of Revlon, Lorenzo Delpani, the word "Love" is found from the scrambled letter in "Revlon". The "On" is derived from the last two letters in Revlon which suggests how "you turn on something". The "on" also echoes the final two letters of amorous words like attraction, flirtation, seduction, passion, and adoration. In the commercial, it begins with the words "Love start here" and continues with phrases like "Romance is on", "Sexy is on", and "Desire is on", before concluding with "Revlon. Love is On" (www.nytimes.com). It implicitly means that if you want to be loved or being in loved, you have to "turn on" your sexiness and desire to be more seductive, attractive, and adorable by using Revlon.

Lipstick is a cosmetic product containing pigments, oils, waxes, and emollients that apply color, texture, and protection to the lips. Revlon has many lip products, such as lip color, lip gloss, lip liner, lip care, colorburst, colorstay, super lustrous, and ultra HD (www.revlon.com). In this research, the writer analyzes advertisement only for four kinds of lipstick which is advertised repeatedly in 2010 to 2014. They are Colorburst Balm Stain (Allure magazine, October 2012), Colorburst Lacquer Balm (Elle magazine, November 2014), Colorstay Mineral Lipglaze (Redbook magazine, February 2010), and Colorstay Ultimate Suede Lipstick (Instyle magazine February 2013). In 2010 to 2014

Revlon had won the Editor's Choice Award and Reader's Choice Awards for Best Budget Brand Lipstick and Lipgloss (www.temptalia.com).

Lipstick is now considered as a need to support the appearance maximally. Moreover, cosmetic for lip is becoming Cosmetic Trend in 2015 (Tempo, 2015). It is becoming trending topic in the beauty websites or blog, especially for the trend of "3D Lips" (a makeup technique to make lips have more dimension and sexy).

2.4 Social Semiotic Theory

Semiotics, or semiology, is the study of signs and also symbols (Chandler, 2002). It is not the study of what it is, but how the meaning is generated. The purpose of semiotics is to find meaning behind the sign. This sign can be words in text, sounds, pictures, or even gestures. There are some components to be considered to find the meaning, such as the time and where the sign take place, and who the person belongs at the time.

There are many kinds of semiotics theories. These are very different according to the history of its development. First, there are two views of the underlying semiotics. They are Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914). Ferdinand de Saussure is a linguist from Swiss. He explained the study of sign and called it as semiology. In his book, *"A Course in General Linguistics"* (1913), de Saussure imagined a study of signs in the community. He also explained the concepts known as linguistic dichotomy. They

are the *signifier* and the *signified*. This semiology based on conventional or behavioral action applied in society.

Then, there is Charles Sanders Peirce. He is an American philosopher and logician. Peirce wished to investigate how the process of human thinking is. Peirce's theory of signs based on this major objectives. This study of sign, he called as semiotic. The process of Peirce semiotic has trichotomy; *Representament, Object, and Interpretant*. The object or the sign focused on three aspects; *icon, index, and symbol*. *Icon* is something that implement the function as signifier similar to the shape of the object (the drawing or painting). The *index* is something that carry out functions as a signifier that suggests the signified, while the *symbol* is a signifier that carry out functions as a marker that conventionally used in the community. Peirce semiotic is almost similar to the Saussure termed which is the object as signifier and interpretant as the signified. The difference is the "referent" or object which is only as the additional components.

After Charles Sanders Peirce, there is Roland Barthes (1915-1980). Barthes developed the semiology of Saussure (signifier and signified) becoming signifiant and signifie. There are also levels of signification from Barthes. There are *denotation level* (signifier / significant) and *connotation level* (signified/ signifie). Barthes also realized the other aspect of the second level of signified which is called *myth*. So, after the process of *sign-signifier-signified*, there will be appeared a new signified *(myth)*.

According to M.A.K Halliday (an Australian linguist), language is the part of social semiotic. This means that the forms of language encoded representation of the world that is socially constructed. Halliday put pressure on the social context where language, social function determines the form of language and how it is developed (Halliday, 1977, 1978; Halliday & Hasan, 1985). According to them, in social semiotic there are three elements that became the center of attention in a contextual interpretation of the text; *field, tenor, and mode. Field* is about what the context is, when it happened, where it happened, and how it happened. *Tenor* is about the participant involved in the discourse. *Mode* is the medium of the discourse (written, spoken, audio, video), the tone, the word, or the figurative language used to describe the situation in the discourse. Halliday (1985: xiii) in his book *"An Introduction to Functional Grammar"* states that there are three metafunctions both spoken and written language related to its use. 1) *Ideational metafunction* to describe or explain about the experience, which has experiential and logical meaning that is related each other. 2) *Interpersonal metafunction* to describe the meaning related to participant in the use of language. 3) *Textual metafunction* is using language to organize the experiences, logical and interpersonal meanings into coherence in speech language and writing, thoroughly.

It is well known that semiotics was defined by Ferdinand de Saussure as "the science of the life of signs in society." But, Robert Hodge and Gunther Kress confront the conceptual difficulties that have limited its growth as a field of

inquiry and demonstrate how it can be integrated with the social analysis of power, ideology, gender, and class.

Social Semiotics explores the many possibilities for semiotic analysis that are created by the assumption that signs and messages must always be situated within the context of social relations and processes. Approaching semiotics as an evolving theory, Hodge and Kress first review the work of theoretical founders, including Saussure and also C. S. Peirce. They linked semiotics with the study of ideology, and develop the implications of his assertion that the form of signs is determined not only by the social organization of the participants but also by the immediate conditions of their interaction. It is called as Logonomic system.

To study about semiotic and visual communication, analyzing advertisement is really good because it is easy to get and have a wide range of semiotic resource (Van Leeuwen, 2005:8). Semiotic resource is the signifier or objects and actions that is observable and well known in social communication (Van Leeuwen, 2005:4). Visual communication in social semiotic has been define as "the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted" (Jewitt & Oyama, 2001 cited in Harrison). A visual or linguistic choice is not accidentally made by the advertiser. It is believed that Critical Discourse Analysis can reveal the ideology laid in the discourse (Najafian & Ketabi, 2011:66).

At first, the terms of icon, index, and symbol is already introduced by Charles Sanders Pearce. According to Kress and Leeuwen (1996 cited in Harrison,

2003) in their work "*Reading images : The grammar of visual design"*, there are three meta-semiotic task to create meaning. They are extended from Halliday's metafunctions called *the representational metafunction, the interpersonal metafunction and the compositional metafuntion.*

2.4.1 Representational Metafunction

The representational metafunction is about the people, places, and objects within an image—the represented participants (RPs). The basic structures and processes of the representational metafunction as follow:

Table. 2.1 the representational metafunction

Structures	Processes
Narrative : Narrative image is allowing the viewer to create story of the RPs because it includes vectors of motion	• **Action** : It is created by vectors that can be bodies, limbs, tools, weapons, roads, and so forth. • **Reactional** : It is created by eyelines (acting as vectors) between RPs

Conceptual : Conceptual image only present the viewer that the RPs grouped together with the "concept" of who or what they represent because it does not include vectors	• **Classificatory:** RPs as "kind of" something or some group (that is, they are members of the same class).
	• **Analytical:** RPs are displayed in terms of a "part-whole" structure. The "whole" is a Carrier who possesses "parts" called Attributes.
	• **Symbolic:** RPs are important for what they "mean." A motorbike in an advertisement can, for example, be analytical (that is, asking the viewer to check out its attributes), but it is also symbolic of virility. Abstract shapes such as triangles, squares, and circles also fall in this category.

Adopted from : Harrison, Claire. "Visual Social Semiotics : Understanding How Still Image Makes Meaning." 50.1 (2003): 46-60.

Representational metafunction in semiotic can represent interaction process between an objects and its relation to other object. In short,

representational metafunction is the function of constructing representation of the world. According to Jing Liu (2013) as for the representational, it has distinguished two kind of image, one is narrative which involves processes: action and reactional. Another is conceptual images which include three kinds of processes: classificatory, analytical and symbolic.

Narrative structure relates participants in terms of 'doing' and 'happening', of the unfolding of actions, events, or processes of change. The concept of narrative visual analysis (action and reaction) not only can help interrogate a visual text but also help to frame questions such as who are playing active or passive roles in visual texts with certain kinds of participants.

In **action process**, there are actor and goal. The actor is the participant from which the vector emanates in whole part. Usually, this actor is also the most salient participants through size, place composition, contrast, color and sharpness of focus, while goal is the participant to whom or which the action is done or aimed (Kress and Van Leeuwen, 1996, p.62). When there is only one participant in an image, according to Kress-Van Leeuwen, the structure can be said as non-transactional. Another structure when the representations of actions include only goal, then we will call it as events.

In **reactional process**, there are reacter and phenomena. The reacter is the participant who does the looking, must necessarily be human and capable of facial expression. While the phenomenon can be formed by another participant such as the participant at whom the reacter is looking. This kind of process which create a

powerful sense of empathy or identification with the represented participants is called reactional process (Kress and Van Leeuwen, 1996, p.68).

Conceptual structure represents participants in term of their more generalized, stable or timeless essence. They do not represent them as doing something, but as being something, or meaning something, or belonging to some categories, or having certain characteristics or component (Carrey Jewitt and Rumiko Oyama, 2012). This structure includes classificatory, analytical, and symbolic process. **Classificatory** process brings different people, places or things together in one picture, distributing them across the picture to show that they have something in common, that they belong to the same class. In **analytical process**, it relates participants to each other in terms of a part-whole structure. Analytical structures always have two participants which are the carrier and any number of possessive attributes. Then **symbolic process** defines the meaning or identity of a participant. This symbolic process later on is divided into attributive and suggestive, where attributive the symbols are recognized through one or more characteristics, while the suggestive has only one participant.

2.4.2 Interpersonal Metafunction

The interpersonal metafunction is about the actions among all the participants involved in the production and viewing of an image (that is, the creator, the RPs, and the viewer). The basic features and feature processes of the interpersonal metafunction as follow:

Table. 2.2 the interpersonal metafunction

Features	Feature Processes
Image Act and Gaze: The image act involves the eyeline of the RP(s) in relation to the viewer.	• **Demand**: The RP is looking directly at the viewer. A demand generally causes the viewer to feel a strong engagement with the RP. • **Offer**: The RP is looking outside the picture or at someone or something within the image. In this case, the RP becomes an object of contemplation for the viewer, creating less engagement than that of the *demand.*
Social Distance and Intimacy: Social distance is determined by how close RPs in an image appear to the viewer, thereby resulting in feelings of intimacy or distance.	The viewer can see an RP in six different ways. • **Intimate distance**: The head and face only • **Close personal distance**: The head and shoulders • **Far personal distance**: From the waist up • **Close social distance**: The whole figure • **Far social distance**: The whole figure with space around it

	Public distance: Torsos of several people
Perspective—The Horizontal Angle and Involvement: This angle refers to the relationship between the position of the RP(s) and the viewer.	**The frontal angle**: When an RP is presented frontally to the viewer. This angle creates stronger involvement on the part of the viewer as it implies that the RP is "one of us." **The oblique angle**: When an RP is presented obliquely to the viewer. This angle creates greater detachment since it implies that the RP is "one of them."
Perspective—The Vertical Angle and Power: There are two possible vertical angle relationships: 1) that of the RP(s) and the	**High angle**: The RP "looking up" has less power. **Medium angle**: The RP "looking horizontally" has equal power.

viewer, and 2) that between RPs within an image	**Low angle**: The RP "looking up" has more power.

Adopted from : Harrison, Claire. "Visual Social Semiotics : Understanding How Still Image Makes Meaning." 50.1 (2003): 46-60.

Interpersonal metafunction is used to enact social interactions as social relations. It means that semiotic mode has to be able to represent a particular social relation between the producer, the viewer and the object represented. It is characterized by specific social purposes and specific social realizations. This is the second step where the ideology of an institution is combined with social event which occur in that period of times to produce meanings and messages.

Image act and Gaze (Contact) is the way images, producer and viewer make contact is divided into two kinds which are demand and offer. Demand is when the producer uses the image to do something to the viewer. On the other hand, offer, the images in the pictures offer the viewer as items of information.

In **social distance**, images can bring people, places and things close to the viewer. In everyday interaction, the norms of social relations determine the distance we keep from each other. This is why pictures in media translate the distance into the size of frame of shots. In describing this size of frame, Carrey and Rumiko (2012) divide it into three kinds which are a close up (head and shoulders) suggests an intimate personal relationship, a medium shot (cutting off

human figure between the waist and the knees) suggest a social relationship and a long shot (showing full figure) suggests an impersonal relationship.

Angle perspective (point of view) talks about how frontal angle in images is used to increase viewers identification and involvement with the image itself. In this factor, we can see how angle placement can be so powerful to an image and the viewers. Later on, according to Kress and Van Leeuwen (1996, p. 140) the angle is classified into high, medium and low level.

2.4.3 Compositional Metafunction

The compositional metafunction is focused on how the representational metafuction and the interpersonal metafunctions relate each other and integrate into a whole meaning. Composition in imagery is the equivalent of syntax in language—a set of rules that enable the signs of language (that is, words) to be arranged grammatically so that they make sense to the reader. The basic systems and elements of the compositional metafunction as follow:

Table. 2.3 The compositional metafunction

Systems	Elements
Information Value: The placement of RPs allows them to take on different information roles.	• **Left/Right**: RPs on the left side of an image have the value of being "given" knowledge while RPs on the right are "new." --Given : familiar, commonsense

	--New : an issue, a problem, a solution
	• **Top/Bottom**: RPs at the top of an image have the value of being "ideal" while RPs below represent the "real." --Ideal : emotive, imaginary, what might be, often the pictoral elements of an image --Real : factual, informative, down to earth, practical, often textual elements in an image
	• **Center/Margin**: RPs in the center provide the nucleus of information to which surrounding elements are subservient.
Salience: Salience refers to the ability of an RP to capture the viewer's attention.	• **Size**: The larger the RP, the greater the salience. • **Sharpness of focus**: Out-of-focus RPs have less salience. • **Tonal contrast**: Areas of high tonal contrast have greater salience. • **Color contrast**: Strongly saturated colors have greater salience than "soft" colors. • **Foreground/Background**: An RP in the

	foreground has greater salience than an RP in the background.
Framing: How RPs are framed affects whether they are seen connected or separated	• **Framelines:** The lines within the image that divide RPs or hold them together. • **Pictorial framing devices:** The stronger the lines around the image, the greater the connection.

Adopted from : Harrison, Claire. "Visual Social Semiotics : Understanding How Still Image Makes Meaning." 50.1 (2003): 46-60.

Textual metafunction is the world where all the elements of the text cohere internally with its environment. It is a communicative event of texts that realize specific social practices in a discourse. There are information value, salience, and framing systems. In **information value**, the placement of elements that provide them with specific informational values attached to the various zones of the

image: left-right which serves familiar or commonsense information in the left and a solution or issue in the right, top-bottom which serves the ideal imaginary pictorial and the fact at the bottom, centre-margin which means the picture is the core of the information around it.

Salience is how the elements are made to attract the viewers's attention by such factors as placement in the foreground or background, relative size, color and difference in sharpness and **framing** is the presence or absence of framing devices either disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

2.5 SFL: Nominal Groups and Transitivity

Beside the visual text, the advertisement is also analyzed in written text using SFL Nominal Groups and Transitivity. However, the three metafunction social semiotic theory by Kress-Van Leeuwen still takes the major role in the whole analysis. SFL explores how language is used in social context to achieve particular goals (Halliday, 2004, p.7). One of SFL sections is below the clause: nominal groups which can be used in analyzing word groups in the text of the advertisement. According to Halliday (2004, p.179) in the grammar of the clause, each component contributes more or less complete structure, so that in a clause actually there are three distinct structures which are combined into one. When looking below the clause and consider the grammar of the group, the pattern is actually different.

Beside the clause, the text is also dominated by the combination of words which are built up on the basis of a particular logical reason which use language as the expression of the speaker (Halliday, 2004, p.180).

2.5.1 Nominal Group

Thompson in Hussein, KH (2010) says nominal group is the grammatical unit which has the most variety at this rank of groups and this would allow the widest range of meanings to be expressed. In nominal group, there are deictic, numerative, epithet, classifier, head, and qualifier.

2.5.1.1 Deictic

Deictic is element that indicates whether or not some specific Head is intended; and if so, which one (Hussein, KH, 2010). According to Hussein (2010), Deictic is divided into two forms which are Specific and Non-Specific deictic, while Halliday (2004, p.181) divides Deictic into five distributions: person deictic, place deictic, time deictic, social deictic and discourse deictic that are used to modify the head of nominal group.

Example:

This train goes fast. *This* -> Deictic.

2.5.1.2 Numerative

It indicates "the number or quantity of the Head" either in exact terms such as 'three', 'twenty' or in inexact terms 'many', 'much' or it specifies order 'first', 'fifth' (Hussein, KH, 2010). Numerative shows both the quality and quantity of the head (Halliday, 2004, p.183). There are two types of numeratives: Qualitative and Ordering Numerative.

2.5.1.3 Ephitet

Epithet is the element of nominal group that is used to describe the level of comparison that indicates the quality of the sub-set. In Halliday's book (2004, p.184) is written there are two types of epithet: Interpersonal and Experiential. Interpersonal epithet is the speaker's expression of subjective attitude while Experiential epithet is used to make the participants in the text more expressive and clear.

2.5.1.4 Classifier

Classifier is an element in the sequence of nominal group that shows the subclass of the thing. It is significantly used to classify the head by showing smaller class of the head. There are seven types of classifier: material, scale/scope, purpose/function, status/rank, origin, mode of operation and more or less any feature that classify a thing into a smaller categories (Halliday, 2004, p.185).

2.5.1.5 Head

Head is the core of the nominal group. It does not only reflects the experiential structure but also the logical structure of the nominal group. There are

three main types of head: Pronoun, Proper noun and Common noun (Halliday, 2004, p.194).

Example:

The unexpected **news** for which you have been waiting.

The unexpected **news** for which you have been waiting		
	Head	

2.5.1.6 Qualifier

It is a part of Nominal Group which follows the Head and gives more information on it. A qualifier is usually a prepositional phrase (Hussein, KH, 2010). E.g. The train *with huge windows*.

The man *who sit next to me.*

2.5.2 Transitivity

The most powerful impression of experience is it consists of a flow of events, or 'goings-on'. This flow of events is chunked into quanta of change by the grammar of the clause. The gramatical system is achieved by transitivity. The transitivity construes the world of experience into a manageable set of process types. Each process type provides its own model or schema for construing a particular domain of experience. The processes are material process, mental

process, behavioral process, verbal process, relational process, and existential process.

2.5.2.1 Material Process

Eggins (2004, p.215) stated that material process is about doing and action which involves actors or participant which is realized by nominal group. Material process itself has characteristic is doing a real action or movement such as eating, kicking, giving and burning. Overall this process relates to any physical actions.

Actor	Material Process	Goal	Circumstance
He	is cooking	dinner	In the kitchen

2.5.2.2 Mental Process

Eggins (2004, p.225) said that mental process is all about mental reactions, thought, feeling, sense and perception of person. In mental process, the first participant who does the action is called as Senser and the second participant or the purpose of the process is named Phenomenon.

Senser	Mental Process	Phenomenon
He	Likes	The Present

2.5.2.3 Behavioral Process

Halliday (2004, p.249) says that this is the process of physiological and psychological behavior, such as breathing, smiling, coughing, dreaming and staring. They are the least distinct of all the six process types because they have no clearly defined characteristics of their own. They are partly like the material and partly like the mental. The participant itself is called as Behaver.

2.5.2.4 Verbal Process

It is a kind of process that relates to the saying and directly effects to mental operation, It is done by consciousness such as said, told, report, asked and repeated. The participant in this verbal process is called Sayer.

Sayer	Verbal Process	Quoted
Amy	Said	"Today is sunny"

2.5.2.5 Relational Process

Eggins (2004, p.240) states that relational process is process of being and having. Relational process is a part of predicates that use to be or auxiliary as the process. There are two types of relational process which are attributive and identifying.

2.5.2.6 Existential Process

Halliday (2004, p.256) states that existential process represent something that exists or happens. It describes experience by posting that "there was/is something".

	Existential Process	Existent	Circumstance
There	Is	a woman	at the window

2.6 Previous Related Studies

To prove the originality of this study, the writer presents some previous studies related to beauty construction, advertisement, and social semiotic.

The first study is conducted by Weng Marc Lim & Ding Hooi Ting (2011) from Monash University, entitled "*The Construction of Beauty in Malay Magazine Advertisements*". By using content analysis method, they investigate on how women are portrayed in Malay advertisements and the implications that may be perceived by its viewers, with a concentration on the area of artificiality. The findings of their study indicates that women in Malay advertisements were being portrayed: (i) in an ideal yet artificial state of perfect facial beauty, (ii) passive and as a precious belonging to men, (iii) young with the characteristics of intelligence, cheer and beauty, (iv) being absolutely slim in all conditions, and (v) having high confidence even in their worst periods of the month. All of those characteristics is being the stereotypes.

And then, the study conducted by Katherine Frith, Ping Shaw, and Hong Cheng (2005), entitled *"The Construction of Beauty : A Cross Cultural Analysis of Women's Magazine Advertising"*. Just the same with the previous study, it is used content analysis to compare how beauty is encoded and found a noticeable difference between the portrayals of women from the U.S. and from the two East Asian societies in terms of sexual portrayal. The findings of their study suggest that beauty in the U.S. may be constructed more in terms of "the body," whereas in Singapore and Taiwan the defining factor is more related to a pretty face. Comparing to the previous study, the data was taken in this study is from different country, but the previous study only in one country. In the other hand, they have similarities in the portrayal of women.

Next, the study is conducted by Maryam Najafian & Saeed Ketabi (2011) from University of Isfahan, Iran. The study entitled *"Advertising Social Semiotic Representation : A Critical Approach"*. Different with the two previous study, it used critical approach. They also have different focus with the previous study. They are trying to show show the usefulness of a Social Semiotics approach proposed by Kress and van Leeuwen (2006) in analyzing advertising discourse to achieve the aim of uncovering the ideology behind choosing different resources (verbal and non verbal). The finding of their study revealed that social semiotic reference occupies a pivotal point in the relationship between advertising discourse and ideology.

The fourth study is conducted by Daniel Clay, Vivian L. Vignoles, and Helga Dittmar (2005) from University of Sussex, London, entitled *"Body Image*

and Self-Esteem Among Adolescent Girls: Testing the Influence of Sociocultural Factors". By using experimental design, they conduct an experiment among 136 U.K. girls aged 11–16, experimental exposure to either ultra-thin or average-size magazine models lowered body satisfaction and, consequently, self-esteem. The result of this study showed that this age trend was partially accounted for by a corresponding downward trend in body satisfaction; this, in turn, was fully accounted for by upward age trends in awareness and internalization of sociocultural attitudes toward appearance, and in social comparison with media models. This study is using different method with the previous studies, but based on the result of this study, the stereotype of woman really affected the way they behave.

The fifth study is conducted by Pamela K. Morris & Katharine Nichols (2013) from Loyola University Chicago, USA, entitled *"Conceptualizing Beauty: A Content Analysis of U.S. and French Women's Fashion Magazine Advertisements".* By using content analysis, they try to expand the idea of female beauty beyond physical characteristics through an exploration of women's magazine advertisements from France and the United States. The result is American publications consist of more hair care and makeup products than in France, in contrast, French magazines include more ads for lotions and perfumes. In terms of tone, people in American publications show more smiles, while people in France are more bizarre and sexy. American advertisements present more women, non-working women, and women as decoration than their French counterparts. French publications show more men with family and people in

endorsement roles. It has differences illustrate cultural priorities and beauty ideas. This study using the same method with the earlier previous study, but based on the result, this advertisement is focusing on the product they advertised and the model of the advertisement it self. It is not focusing on how the advertisement stereotype of women's beauty, but the idea of beauty in each advertisements.

Considering the previous researches above, the writer wants to conduct the similar research, but with different approach and data collections. Most of the previous studies use a content analysis to analyze an advertisement. So, the writer conducts a study about the construction of beauty in women's magazine, especially Revlon lipstick advertisements by using social semiotic theory to analyze the visual text and Systemic Functional Linguistic of nominal group and transitivity, which is also had never been conducted in English Department of UNJ.

2.7 Theoretical framework

This study will analyze the beauty construction in Revlon lipstick printed advertisements. It will be analyzed by using social semiotic theory by Theo Van Leewen: representational metafunction, the interpersonal metafunction, and the compositional metafunction to analyze the visual text and Sistemic Functional Lingustic (SFL) of nominal group and transitivity by Halliday to analyze the written text. Semiotic helps the writer to reveal the beauty construction in each Revlon lipstick printed advertisements. The use of SFL also helps to reveal the beauty construction represent in the visual text. By applying those elements, the beauty construction in the advertisement can be exposed.

Material

The informations are selected based on the advertisement ideology

The celebrity used as the advertisements model

The diction on the advertisement headline

Method

Representational Metafunction

Representational Metafunction

Representational Metafunction

women dissatisfaction of beauty

Being attacked frequently by celebrities beauty

The stereotype of beauty standard in society

Nature